

NEWTON'S Conservatory Methods

Banjo
(C Notation)
Guitar
Banjo
(A Notation)



Mandolin.
Tenor Banjo,
Plectrum Banjo.

Piano Accompaniment Book - \$1.00

*Tenor Banjo method is also suitable for
Tenor Mandola or Mandolin Cello.
Guitar and Mando Bass complete in one book.*

by

P. W. Newton & Artemus Higgs

For Class or Individual Instruction.

*Entire Course Complete in one book
for each instrument.*

Price, each Book - \$1.00

PUBLISHED BY
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Preface

This book is one of a set of books for mandolin, guitar, mando-bass, standard banjo (C notation), plectrum banjo and tenor-banjo. The same pieces and studies are given in all the books, with parts for 1st and 2d instruments. Therefore it is an ideal book for class instruction in any combination of the instruments, and is gotten out especially to meet a long-felt want for a book that can be used to teach young clubs and orchestras from the start in much the same way that brass bands are taught. Fine for public School work.

The tenor banjo book is suitable also for tenor mandola and mandocello, all the exercises being in universal notation. The "1st" part consists mainly of single-note melodies while the "2d" parts are arranged in chord style with a view to preparing the tenor-banjoist for dance-orchestra playing.

The plectrum banjo book contains melodic work for the 1st instrument, and chord work for the 2d.

The mando-bass work is contained in the guitar book.

The Piano book contains the accompaniment to the instrumental numbers only.

It goes without saying that these books are equally desirable for private teaching, as all 1st parts contain melodic (or solo) work, the 2d parts having accompaniment or obligato work. Banjo orchestras can be taught from them, using the mandolin book for mandolin-banjos, the tenor banjo book for tenor banjo and cello banjo, the guitar book for guitar banjo, etc.


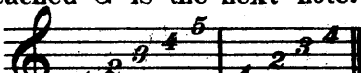
The entire work is the product P. W. Newton and Artemas Higgs which insures its efficiency.

Yours for success,

THE PUBLISHER.


It might greatly assist the student to have an experienced pianist play the exercises on the piano in unison with the pupil. Parts for the banjo, tenor-banjo, mandola or guitar would have to be played an octave lower than written when played by the pianist. Those for mando-bass, mandocello or cello banjo two octaves lower. Mandolin parts as written.

Rudiments of Music.

Characters called notes are used to distinguish the various tones. They are written on the staff which is composed of five lines and the four spaces between,  this gives nine notes, now as more than nine notes are needed, lines and spaces are added above and below the staff as required. The added lines are called "ledger lines." The notes are named after the first seven letters of the alphabet A. B. C. D. E. F. G. and are repeated over and over again, thus when G is reached A is the next note, ascending, and when descending A is reached G is the next note. The lines and spaces of the staff are numbered from the bottom upward 

Names of the lines and spaces.

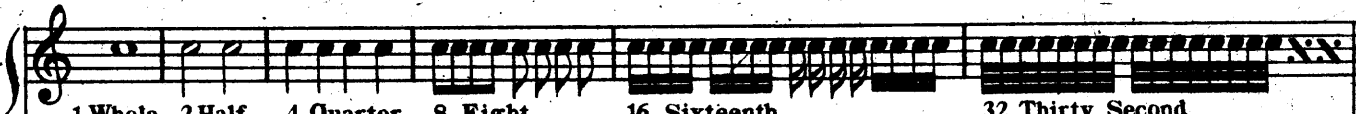
Lines. *Spaces.* *Ledger notes below.* *Ledger notes above.*

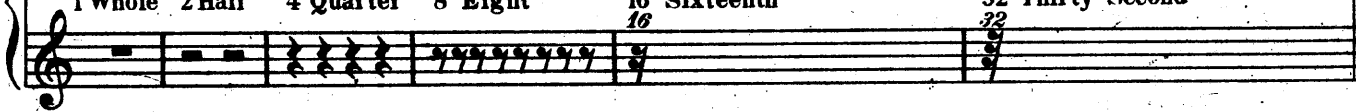


E G B D F F A C E E F G A B C D G A B C D E

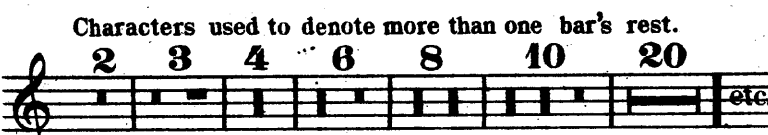
Time value of notes and rests.


Notes signify sound, and rests, silence. Notes can be of different lengths, also the rests. How long to hold a note or rest is determined by its shape, they are as follows.

Notes. 

Rests. 

1 Whole 2 Half 4 Quarter 8 Eighth 16 Sixteenth 32 Thirty Second

Characters used to denote more than one bar's rest. 

A dot after a note or rest lengthens it one half of itself more. 

Notes. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{7}{16}$

Rests. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{7}{4}$ $\frac{7}{8}$ $\frac{7}{16}$

A second dot lengthens the first dot one half.

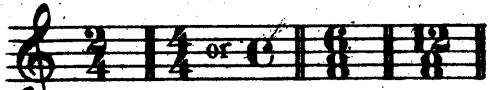
Notes are abbreviated as follows.


Written. 

Played. 

Time.

Music is divided into equal time lengths by upright lines called bars, the space between the bars is called a measure. Time is divided into Common and Triple, In common time the upper figure is even, in triple time, odd. The lower figures show the kind of note and the upper how many are used to fill each measure,

Common time. 

Triple time. 

Italian words are used to regulate the time and expressions, the most common are:—
Adagio, very slow; *Andante*, less slow; *Allegro*, quick; *Allegretto*, less quick; *Presto*, very fast. *Ritardando*, gradually slower; *p*, softly; *pp*, very softly; *f*, loud; *ff*, very loud; *diminuendo* (*dim.*) growing softer; *Crescendo* (*cresc.*) growing louder; *Da Capo* or *D. C.* play from the beginning. *Simile*, the same, similarly.

Manner of playing notes is indicated by signs placed over them.



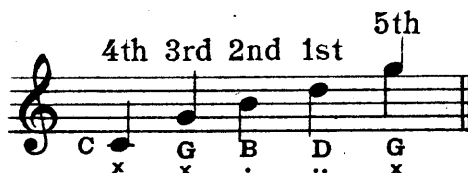
In the following duetts, practise both first and second parts, as the second part contains material not explained in the first part.

The Banjo.

The strings are numbered from 1 to 5 the 5th being the short string.

Pick the first string with 2nd finger, second string with 1st finger and the remaining three with thumb of right hand unless *otherwise marked*.

The strings of the Banjo when tuned are:—



For the right hand the following signs are used: *x* for the thumb, one dot *.* for 1st finger, two dots *..* for second finger, three dots *...* for third finger.

For the left hand numbers are used, 1 for first finger, 2 for second finger, 3 for third finger, 4 for fourth finger.

A line between any two signs or numbers thus *x-x* or *4-4* means that the thumb or finger slides.

Exercise on open strings.



THE NATURAL KEY OF THE BANJO.

SCALE OF C MAJOR

Signature has no sharp
or flats.

Notes on the C or 4th. String. Fingers	On the G or 3rd. String.	On the B or 2nd. String.	On the D or 1st. String.	On the G or 5th. String.	On the 1st.
1 3 4	2	1	2 4	0	1 3 4
0 2 4 5	0 2	0 1	0 2 3	0	7 9 10

Figures placed above the notes, represent the fingers of left hand used in stopping the notes at the frets. Figures under the notes indicate the fret at which the note is made. A zero 0 indicates an open string. The pupil should study the notes made on each string until memorized.

EXERCISE IN READING AND PLACING THE NOTES.

Notes on the C or 4th String.

Repeat 4 times.

Repeat 4 times.

On the 3rd String.

On the 2nd String.

On the 1st and 5th Strings.

On all Strings.

Note. The above lessons are for private instruction. Class instruction begins at page 6.
Newtons C. Banjo C. 49

Diagram of Notes.

Banjo.

3d String	2d St	1st	5th	3d	2d	1st	5th	1st	5th	1st	2d	3d	5th	1st	2d	3d	
Left hand	0 2	0 1	0 2 4	0	2	0 1	0 2 4	0	4 4	0	4 2 0	1 0	2	0	4 2 0	1 0	2 0
Fingers	0 2	0 1	0 2 4	0	2	0 1	0 2 4	0	4 4	0	4 2 0	1 0	2	0	4 2 0	1 0	2 0
Frets	0 2	0 1	0 2 3	0	2	0 1	0 2 3	0	7 7	0	3 2 0	1 0	2	0	3 2 0	1 0	2 0

Exercise No 1.

(Whole Notes.)

1st Banjo

Count 1234

2d Banjo

Count 1234

5th fret 2d fret

4th fret

D_x C_x E_x D_x C_x E_x C_x

Exercise No 2.

(Whole and Half Notes.)

Count 1234

Count 1234

Exercise No 3.

(Dotted Notes.)

A Dot after a note, lengthens the note's value one half.

Count 1234

Count 1234

6th fret

A sharp # raises a note one fret, a flat ♭ lowers a note one fret, or semitone. A natural ♮ restores a note which has been sharpened or flatted, to its natural position.

Exercise No 4.

7

(Quarter Notes.)

Alternate right hand fingers

Count 1 2 3 4

Exercise No 5.

Count 1 2 3 4

§

Count 1 2 3 4

Melody No 1.

D. S. al Fine. Means repeat from this § and end at the word Fine or this sign ∞

Andantino

Melody No 2.

Chords in C major.

Scale of C major.

BIJOU WALTZ.

P. W. NEWTON


Count 1 2 3 1 2 3

1st Banjo

2d Banjo

Fine.

D. C. al Fine.

D. C. al Fine means repeat from the beginning and end at the word *Fine*, or this sign 

ETUDE.

(Introducing Eighth Notes.)

CARCASSI

Count 4 1 2 3 4

1st Banjo

2d Banjo

Fine.

D. C. al Fine.

OLD BLACK JOE.

9

Lento

Arr. by P. W. NEWTON

Count 1 2 3 4

1st
Banjo

2d
Banjo

ROSALIE SCHOTTISCHE.

Wm C. STAHL

Count 1 2 3+4+ 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3+4+ 1 2 3 4 1 2 3 4 1 2 3 4

1st
Banjo

2d
Banjo

* A Barre is made by pressing the 1st finger on two or more strings at the same fret, and is indicated by the letter B, in addition to other signs, thus, 2*B, etc. A dotted line..... following same, shows how far the Position or Barre is to be retained.

When two notes seem to fall on the same string, take the upper one as usual and the lower on the next string below. See 2nd Measure of above Schottische, (2nd Banjo part), F is taken as usual and D on the 2nd string 3rd fret.

LUELLA WALTZ.

P. W. NEWTON

Count 1 2 3 1 2 3

1st Banjo

2d Banjo

Fine

D. C. al Fine

EVENING SONG.

P. W. NEWTON

Andante.

Count 1 2 3 4 1 2 3 4

1st Banjo

2d Banjo

GOLDEN BELL WALTZ.

WM C. STAHL

Count 1 2 3 1 2 3 1 2 3

1st Banjo

2nd Banjo

mf

2 Bar

Fine

TRIO

D. C. al Fine

2*Bar

REINA SCHOTTISCHE.

P. W. NEWTON

Count + 4 + 1 2 3 + 4 + 1 2 3 4 + 1 2 3 4 +

1st Banjo *mf* + 4 + 1 2 3 + 4 +

2nd Banjo

rit. *f a tempo*

BELL CITY MARCH.

13

WM C. STAHL

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st Banjo

2nd Banjo

2 Bar

Count 1 2 3 + 4 + 1 2 3 + 4 +

Fine *mf*

1 + 2 + 3 4

TRIO

f

D. C. al Fine

The musical score is written for two banjos and piano. The first system shows the 1st and 2nd Banjo parts with a piano accompaniment. The 1st Banjo part has a treble clef and a 4/4 time signature. The 2nd Banjo part has a bass clef and a 4/4 time signature. The piano part has a grand staff (treble and bass clefs) and a 4/4 time signature. The score includes counts for the first four measures of the first system. The second system continues the first system. The third system includes a 'Fine' marking and a 'mf' dynamic. The fourth system includes a '1 + 2 + 3 4' count. The fifth system is labeled 'TRIO' and starts with a 'f' dynamic. The sixth system ends with a 'D. C. al Fine' marking.

EDNA GAVOTTE.

P. W. NEWTON

1st Banjo

2nd Banjo

mf

2 Bar

2 Bar

1

2

Fine

p

D. C. al Fine

AULD LANG SYNE.

Arr. by P. W. NEWTON

1st Banjo

2nd Banjo

mf

p

f

mf

rit.

LA BELLE WALTZ.

15

P. W. NEWTON

mf

Fine

1 Bar.....

1 Bar.....

f

2 4

5 Bar

f

mf

f

2 Bar

3

1

p

accel.

2

f

rit.

D. C. al Fine

SCALE OF G MAJOR. (Every F is made sharp)

Play repeats.

CHORDS OF G MAJOR.

Arpeggio Exercises.

Andante, Allegro

1

2

3

4

5

6

SCALE OF E MINOR.
(Relative of G Major)



CHORDS OF E MINOR.
(Relative of G Major)



FLOWER SONG.

G. LANGE.

Arr. by P. W. NEWTON.

Lento.



First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a melody in the treble clef and a bass line in the bass clef. Measure 4 contains a 4-measure rest indicated by a bracket and the number 4.

Second system of musical notation, measures 5-8. The music continues in G major and 2/4 time. Measure 8 ends with a double bar line and a repeat sign. The instruction *rit.* (ritardando) is written above the staff, and *D.S.* (Da Segno) is written below the staff.

TRIO
Cantando

Third system of musical notation, measures 9-12. The music is in G major and 6/8 time. The instruction *con anima* is written below the staff. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The music continues in G major and 6/8 time. Measure 16 ends with a double bar line and a first ending bracket labeled 1.

Fifth system of musical notation, measures 17-20. The music continues in G major and 6/8 time. Measure 17 contains a 4-measure rest indicated by a bracket and the number 4. Measure 20 ends with a double bar line.

Sixth system of musical notation, measures 21-24. The music continues in G major and 6/8 time. Measure 21 contains a 2-measure rest indicated by a bracket and the number 2. Measure 24 ends with a double bar line. The instruction *rit. e dim.* (ritardando e diminuendo) is written below the staff, and *D. C. al Fine.* (Da Capo al Fine) is written below the staff.

ANNA SONG FROM NANON.

Arr. by P. W. NEWTON

mf *rit.* *presto* *mf a tempo*

rit. *rall.* *a tempo*

7B

4/0 7/7

CRYSTAL PALACE MARCH.

21

A. H. ROSEWIG

Arr. by P. W. NEWTON

Tempo di Marcia.

The first section of the march is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a forte (*f*) dynamic. The second system includes fortissimo (*ff*) and forte (*f*) markings. The third system concludes with a *Fine* marking. The music features a mix of eighth and sixteenth notes, with some chords and rests.

Cantabile.

5 Bar.....

The second section of the march is in 2/4 time and consists of three systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and includes a 5-bar repeat sign. The second system includes a 1-bar repeat sign. The third system concludes with a *D. C.* (Da Capo) marking. The music is characterized by a slower, more melodic style with a focus on chords and eighth notes.

Exercises on the various intervals.

SECONDS

1


2

THIRDS

[illegible]

KEY OF D.
(Every *F* and *C* sharp)

Scale



CHORDS OF D.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a 4/2 time signature. The notation includes various rests and notes, with fingerings indicated by numbers 1, 2, 3, and 4. Above the staff, there are markings '2B' and '2B' with dashed lines indicating specific measures. The staff ends with a double bar line.

Moderato

The musical score for 'The Rose Tree' is presented on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The melody is written in a simple, folk-like style. The first measure contains a whole note chord (F#, A, C). The second measure contains a whole note chord (F#, A, C). The third measure contains a whole note chord (F#, A, C). The fourth measure contains a whole note chord (F#, A, C). The fifth measure contains a whole note chord (F#, A, C). The sixth measure contains a whole note chord (F#, A, C). The seventh measure contains a whole note chord (F#, A, C). The eighth measure contains a whole note chord (F#, A, C). The ninth measure contains a whole note chord (F#, A, C). The tenth measure contains a whole note chord (F#, A, C). The eleventh measure contains a whole note chord (F#, A, C). The twelfth measure contains a whole note chord (F#, A, C). The thirteenth measure contains a whole note chord (F#, A, C). The fourteenth measure contains a whole note chord (F#, A, C). The fifteenth measure contains a whole note chord (F#, A, C). The sixteenth measure contains a whole note chord (F#, A, C). The seventeenth measure contains a whole note chord (F#, A, C). The eighteenth measure contains a whole note chord (F#, A, C). The nineteenth measure contains a whole note chord (F#, A, C). The twentieth measure contains a whole note chord (F#, A, C). The score ends with a double bar line.

2 Bar

THE MINSTREL BOY.

Arr. by P. W. NEWTON

Moderato.

mf

mf

p

f

mf

rall.

4 Bar

2 B

4 B

4 Bar

1 4 3 1

x

CLIO POLKA.

WM C. STAHL

7 Bar

The first system of musical notation for 'CLIO POLKA.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a 7-bar phrase marked '7 Bar' above the staff. The lower staff is in bass clef and starts with a piano dynamic marking 'p'. Both staves contain eighth and sixteenth notes, with some rests and fingerings indicated. There are also some 'x' marks and circled numbers (like 2) in the lower staff.

2 Bar

2 Bar

The second system of musical notation continues the piece. It features two staves. The upper staff has a 2-bar phrase marked '2 Bar' above it. The lower staff continues the bass line. The notation includes various note values, rests, and dynamic markings like 'p'.

The third system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff provides the bass accompaniment. The system concludes with a 'Fine' marking on the right side.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a 'Fine' marking on the right side.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a 'Fine' marking on the right side.

The sixth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the bass line. The system concludes with a 'Fine' marking on the right side.



Banjo

Banjo

The Banjo part is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a whole note chord with a finger number '1' above it and an 'X' below it. The second measure has a whole note chord with a finger number '2' above it and an 'X' below it. The second staff continues the melody with eighth and sixteenth notes, including fingerings (1, 2, 1, 1, 1, 1, 1, 2, 1) and fret numbers (3, 4, 5, 5, 7, 7, 8, 9) written below the staff. There are also 'X' marks and a 'Frets' label with a double bar line.

Fourths

Learn the notes thoroughly upon the second and third strings.

Musical score for "The Rose Tree" in 4/4 time. The score consists of two staves. The first staff is a treble clef with a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The second staff is a bass clef, also in 4/4 time, providing a harmonic accompaniment. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of a steady eighth-note accompaniment. The score ends with a double bar line and a repeat sign.

Sixths

Scale of F Major

(Every B is flat)

Chords of F

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody is composed of eighth and sixteenth notes, with some rests. There are several measures with multiple notes beamed together, suggesting a complex or fast-paced melody. The score includes a repeat sign with first and second endings. The first ending is marked with a "3B" and a dashed line, indicating a triple repeat. The second ending is marked with a "4" and a solid line, indicating a quadruple repeat. The score ends with a double bar line and a repeat sign.

Forget Me Not

GAVOTTE

27

T. GIESE

Arr. by Newton - Higgs

First system of musical notation. Treble and bass staves in G major (one sharp) and common time. The piece begins with a piano (*p*) dynamic. The right hand features a melody with a four-measure rest in the second measure, while the left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand includes a *cresc.* (crescendo) marking. It features a double bar line and a repeat sign. Fingering numbers (1, 2, 3, 4) and a 7B (7th fret barre) are indicated. The left hand continues the accompaniment.

Third system of musical notation. The right hand includes a *fz* (forzando) marking and a *dim.* (diminuendo) marking. It features a double bar line and a repeat sign. Fingering numbers (1, 2, 3, 4) and a 7B (7th fret barre) are indicated. The left hand continues the accompaniment.

Fourth system of musical notation. The right hand includes a *f* (forte) marking. It features a double bar line and a repeat sign. Fingering numbers (1, 2, 3, 4) and a 7B (7th fret barre) are indicated. The left hand continues the accompaniment.

Fifth system of musical notation. The right hand includes a piano (*p*) dynamic. It features a double bar line and a repeat sign. Fingering numbers (1, 2, 3, 4) and a 7B (7th fret barre) are indicated. The left hand continues the accompaniment.

2

9xB.....

mf *f*

2xB..... 7xB 6x

7x..... 5B

p *dim.*

f

The Conspirators' Chorus

CH. LECOCQ
Arr. by Newton-Higgs

Allegro Moderato

The musical score for 'The Conspirators' Chorus' is written for piano and features a variety of dynamic markings and articulations. The tempo is marked 'Allegro Moderato'. The score consists of five systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a '2xB' (two times) repeat sign. The third system features a piano-piano (*pp*) dynamic, a '2xB' repeat sign, and a 'legg.' (leggiero) marking. The fourth system includes a forte (*f*) dynamic and a 'p' dynamic. The fifth system includes a '10X' (ten times) repeat sign and a 'ff' (fortissimo) dynamic. The score is marked with various fingerings and articulations throughout.

Scale of D Minor (Relative to F Major)

The scale of D minor is shown on a single staff, starting on D4 and ending on D5. The notes are D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The scale is marked with fingerings: 1, 3, 4, 2, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1.

Count 123456
2xB

Chords of D Minor

The chords of D minor are shown on a single staff, starting with a D minor triad (D, F, A) and followed by various D minor chords. The chords are marked with fingerings: 1, 3, 4, 2, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1.

31

INTRO.

Marcia

TRIO

mf. *p-mf*

1 2

D. C. Marcia al

CODA

f 2XB

International Schottische

P. W. NEWTON

mf-f

3B

TRIO

THE TRIPLET

The triplet is a group of *three* notes played in the *time* of two of the same kind, and are counted on one beat. They may consist of any kind of notes, or notes and rests, and are distinguished by a slur mark and figure 3.



Exercises on the Triplet



SYNCOPTION

Syncopation is the misplacing of the regular accent which occurs in music. Below will be found the natural accents, both strong and weak, and their usual position in the measure.



When the accented note of a measure is tied to an unaccented, the note following generally receives the accent.



Bella Bocca Polka

E. WALDTEUFEL
 Arr. by P. W. Newton
 Transposed by A. Higgs

1st Banjo

2nd Banjo

ff

p-mf

Fine

2B

7B

D.C. al Fine then Trio

p

mf

8 Pos.

1 no repeat

last time only then D.C.

7 Pos.

D. S. Trio

March "Flag of Freedom"

37

P. W. NEWTON

Arr. by A. Higgs

INTRO.

The musical score for the introduction of the march "Flag of Freedom" is written for a four-string banjo in G major (one sharp). The piece is in 2/4 time. The introduction consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (f) dynamic and features a series of chords and single notes. The second system continues the melodic and harmonic development. The third system includes a 7B (7th fret barre) marking. The fourth system features a 2B (2nd fret barre) marking. The fifth system concludes the introduction with a 2B marking and a final chord, followed by the word "Fine".

8 Pos.

mf

5B

8 Pos.

D. S.

TRIO

2B

3B

D. C. al Fine

The Pace Maker

39

March and Two Step

WM. C. STAHL

Arr. by P. W. Newton

Transposed by A. Higgs

The musical score is written for piano and features a key signature of one sharp (F#) and a 2/4 time signature. It consists of six systems of music. The first system includes a '5 Pos.' (five positions) instruction. The second system begins with a '2B' (second beat) instruction and a 'mf' (mezzo-forte) dynamic marking. The third system includes a '2B' instruction and a '3-3' (three notes, three notes) instruction. The fourth system includes a '1-1-1-1' (four eighth notes) instruction and a '1-1' (two eighth notes) instruction. The fifth system includes a '4' (fourth note) instruction and a '0 4 0' (half note, quarter note, half note) instruction. The sixth system includes a '1' (first measure) instruction and a '2' (second measure) instruction. The score concludes with a 'Fine' marking. Various musical notations such as 'X' and 'f' are used throughout the score.

Piano score for 'Souvenir Schottische' in G major, 2/4 time. The score consists of four systems of two staves each. Fingerings are indicated by numbers 1-4 and 0 (thumb). Trills are marked with '7B'. A circled '2' appears in the first system. The piece concludes with 'D.C. al Fine'.

Souvenir Schottische

WM. C. STAHL

Banjo score for 'Souvenir Schottische' in G major, common time. The score consists of two systems of two staves each. The first system includes a 'Count 4' and a sequence of rhythmic patterns: 1 & 2 & 3 & 4 & 1 & 2 & 3 4 & 1 & 2 & 3 & 4 & 1 2 3 4. The second system includes a sequence: 3 1 4 3 1 X. Fingerings are indicated by numbers 1-4 and 0. The piece concludes with 'mf'.

Fine

f

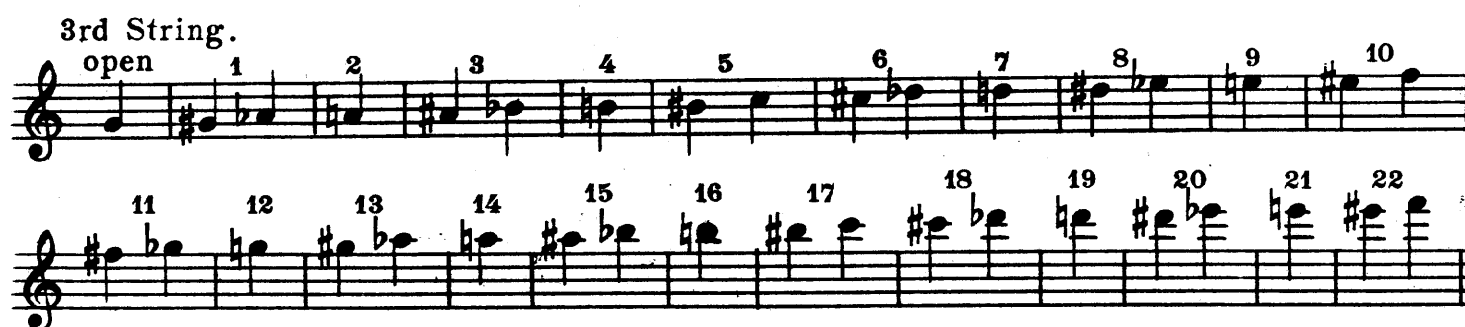
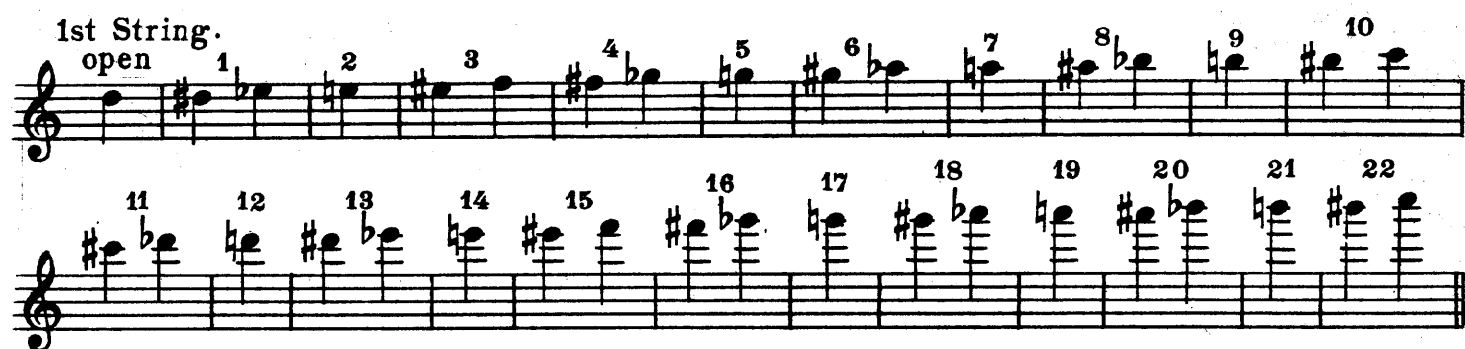
f *p*

mf *f*

p *f* *D. C. al Fine*

Diagram of the Banjo Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.



The student will observe in above diagram that the sharped and flatted notes are practical-ly the same thing, taking example on the first string, D sharp and E flat which are made on the same fret, etc.

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